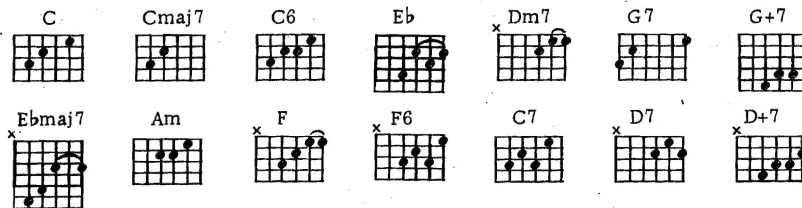


ALL SUMMER LONG

Chords used in this composition



BRIAN WILSON

Chord progression for the first system: C, Cmaj7, C6, C, Eb

Sit - tin' in my car out - side your house,
Minia - ture golf and hun - tin' in the hills,

Chord progression for the second system: Dm7, G7

Re - mem-ber when you spilled coke all over your blouse;
When we rode that horse we got a thrill;

Chord progression for the third system: G+7, C, Cmaj7, C6, C, Eb

Tee shirts, cut - offs, and a pair of thongs,
Ev' - ry now and then we hear our song,

E^b maj7 *Dm7* *Am*

Oh, we've been ha-vin' fun all summer long.
 Oh, we've been ha-vin' fun all summer long.

C *F* *C* *F6* *C7*

fine. All sum - mer long you've been with me, — I can't see enough of you; —

F *D7* *Am7*

All sum - mer long we've both been free, — Won't be long till

D7 *D+7* *G7* *G+7*

sum - mer - time is through. — Ad lib. (But not for us now) — Da Capo Al Fine

BARBARA ANN

Chords used in this composition



FRED FASSERT

Bright Rock Tempo

(Bar - bar Ann, Bar - bar - bar Ann, Bar - bar Ann, Bar - bar - bar Ann.) Bar - bar

p *cresc.* *f*

Ann, take my hand. Bar - bar

Ann, you got me rock-in' and a-roll-in', Rock-

Fine

in' and a-roll-in', Bar-bar Ann, Bar - bar - bar - bar - bar Ann.

Went to a dance, look-in' for ro-mance, Saw Bar-bar Ann, so I
 Played my fav-'rite tune, danced with Bet-ty Lou, Tried Peg-gy Sue, But I

mp

F F6

thought I'd take a chance. } Oh, Bar-bar Ann, Bar-bar Ann, take my hand. Oh, Bar-bar
 knew they would-n't do. }

mf

F7 Bb

Ann, Bar-bar Ann, take my hand. You got me rock-in' and a-roll-in', Rock-

F C7

in' and a-roll-in', Bar-bar Ann, Bar-bar - bar-bar Ann.

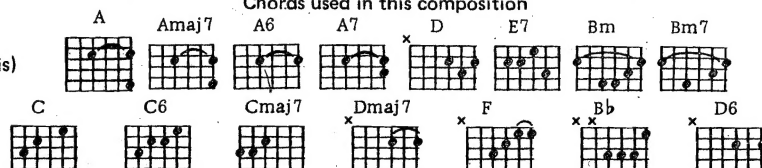
D. C. al Fine

Bb F

CALIFORNIA GIRLS

(Guitarists: Capo 1st fret
and play chords in parenthesis)

Chords used in this composition



BRIAN WILSON

Medium Rock



Verse

(A) (Amaj7) (A6) (Amaj7) (A) (A6) (A) (A7)



(D)

(E7)



(A) (Amaj7) (A6) (Amaj7) (A) (A6) (A) (A7)



(D) (E7)

north-ern girls_ with_ the way_ they kiss_ They keep their boy-friends warm at_ night_ could-n't wait_ to_ get back in the states_ Back to the cut - est girls in the world_

E_b F7

Chorus (A) (A_b) (A) (Bm) (Bm7) (Bm) (C) (C6) (C) (Cmaj7) (C6) (C)

I wish they all could be_ Cal - i - for - nia, I wish they all could be_ Cal - i - for - nia, I

B_b B_b6 B_b (B_b) C_m C_m7 C_m D_b D_b6 D_b D_b maj7 D_b6 D_b

(F) 1. (A)

wish they all could be_ CAL - I - FOR - NIA GIRLS. 2. The

G_b C_b B_b

2 (A)

GIRLS.

L.H.

B_b

(A) (A_b) (A) (A_m7) (A_b) (A) (D) (D_m7) (D6) (D)

wish they all could be_ Cal - i - for - nia, I wish they all could be_ Cal - i - for - nia; I

mf Repeat till fade out

B_b B_b6 B_b B_b maj7 B_b6 B_b E_b E_b maj7 E_b6 E_b

CAROLINE NO

Chords used in this composition



BRIAN WILSON
and TONY ASHER

Where did your long hair go ——— Where is the girl I
Who took that look a - way ——— I re - member how you

Em F6 Em

used to know ——— How could you lose that hap - py glow -
used to say ——— You'd nev - er change but that's not true -

F6 Em Gm7 C11

1 2
Oh Car-o-line no. You break my heart I wan-na
Oh Car-o-line

Emaj7 Dm7 G9

go and cry It's so sad to watch a sweet thing die — O Car-o-line

Cmaj7 Bm7b5 E7b9 Am7

This system contains the first line of the song. The vocal melody is on a single staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are 'go and cry It's so sad to watch a sweet thing die — O Car-o-line'. The piano part features chords Cmaj7, Bm7b5, E7b9, and Am7. The melody is in a major key with a 2/4 time signature.

no Could I ev-er find in you a - gain

Em Em F6

This system contains the second line of the song. The vocal melody continues on a single staff, and the piano accompaniment is on a grand staff. The lyrics are 'no Could I ev-er find in you a - gain'. The piano part features chords Em, Em, and F6. The melody continues with a similar rhythmic pattern.

Things that made me love you so much then — Could we ev-er bring 'em

Em F6 Em

This system contains the third line of the song. The vocal melody is on a single staff, and the piano accompaniment is on a grand staff. The lyrics are 'Things that made me love you so much then — Could we ev-er bring 'em'. The piano part features chords Em, F6, and Em. The melody continues with a similar rhythmic pattern.

back once they have gone — O Car-o-line no.

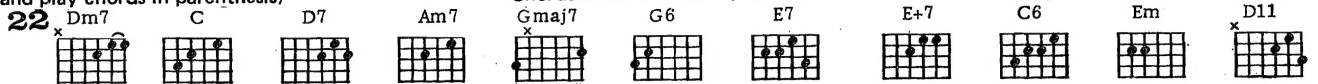
Gm7 Fmaj7

This system contains the fourth line of the song. The vocal melody is on a single staff, and the piano accompaniment is on a grand staff. The lyrics are 'back once they have gone — O Car-o-line no.'. The piano part features chords Gm7 and Fmaj7. The melody concludes with a final note on a whole note.

DARLIN'

(Guitarists: Capo 3rd fret
and play chords in parenthesis)

22



BRIAN WILSON
MIKE LOVE

(Dm7) (C) (Dm7) (C) (D7) (Am7)

You know if words could say
I was living like half a man

(D) (Am7) (D7)

That darling I'd find a way
Then I could'nt love but now I can To let you know what you
You pick me up when I'm

(Gmaj7) (G6) (D7) (Gmaj7) (G6)

meant to me Guess it was meant to be
fee - ling sad More so than I e - ver had

(E7) (E+7) (Am7) (D)

I hold you in my heart
Gonna love you every single night As life's most
'Cause I think you're too

Fm7 Eb Fm7 Eb F7 Cm7 F Bbmaj7 Bb6 F7 Bbmaj7 Bb6 G7 G+7 Cm7 F

(Am7) (D) (D11) (G) %

precious part out of sight Oh dar lin' I
Oh dar lin' I

Cm7 F F11 Bb

(C6) (Em) (A7)

dream about you often my pretty girl yeah I love the way you sof-ten my
dream about you often my pretty girl yeah I love the way you sof-ten my

Eb6 Gm C7

(G) (G6) (D7) (C) 1

life with your love your precious love uh huh
life with your love your precious love uh huh

Bb Bb6 F7 Eb

2 (Dm7)(C)(Dm7) (C) (D) (D11)

Oh

Fm7 Eb Fm7 Eb F F11

Dal Segno
& FADE ad lib.

DO IT AGAIN

(Guitarists: Capo 3rd fret
and play chords in parenthesis)

Chords used in this composition



With a solid beat (♩=120)

BRIAN WILSON
and MIKE LOVE

(C) *mf*

It's au - to - ma - tic when I talk with old friends and

(C) (F)

con - ver - sa - tion turns to girls we knew, When their hair was soft and

(G) (C)

long, And the beach was the place to go — The

B_♭ E_♭

(C)
Sun - tanned bod-ies and waves of sun - shine, The Cal-i - for-nia girls and a

E \flat

(C) (F) (G)
beau-ti-ful coast-line with warmed up wea - ther, Let's get to - geth-er and

E \flat A \flat B \flat

(C) (F)
Do it a-gain. _____ With a

E \flat A \flat con pedale

p subito

(Am7) (Dm7)
girl the lone - ly sea looks good with moon light,

Cm7 Fm7

(F) (Em) (Dm7)

Makes your night times warm and out of sight.

Cresc

$A\flat$ Gm $Fm7(ped B\flat)$

(G7) (C)

Well I've been think - ing 'bout all the pla - ces we've

f

$B\flat7$ senza pedale $E\flat$

(C) (F)

surf ed and danc ed, And all the fac - es we've missed, S. let's get

$E\flat$ $A\flat$

(G) (C) (F) (C)

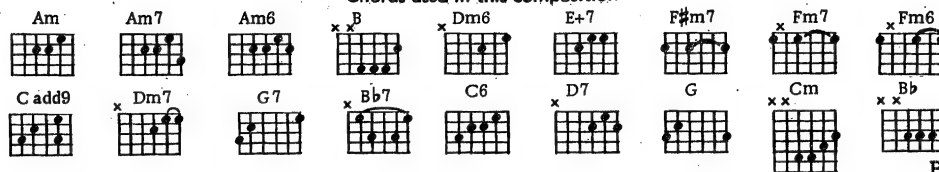
back to - geth - er and Do it a - gain

$B\flat$ $E\flat$ $A\flat$ $E\flat$

DON'T TALK

(PUT YOUR HEAD ON MY SHOULDER)

Chords used in this composition

BRIAN WILSON
and TONY ASHER

I can hear so much in your sigh — And I can see so
Be-ing here with you feels so right — We could live for

Am Am7 Am6 B Dm6 E+7

much in your eye — There are words we both could say — But don't talk, put your
ev - er to - night — Let's not think a - bout to - mor - row And don't talk, put your

Am7 F#m7 Fm7 Cadd9 Dm7 G7

head — on my shoul - der Come close, close your eyes — and be still
head — on my shoul - der Come close, close your eyes — and be still

Dm7 G7 Dm7

Don't talk take my hand And let me hear your heart - - beat.
 Don't talk take my hand And lis-ten to my heart - - -

Chords: Bb7, Fm7, Fm#7, Fm6, C6

- beat. Lis-ten, lis-ten, lis-ten.

Chords: C6, Am7, D7, G, Cm

*D. % to * repeat ad lib. and fade*

Chords: Bb, Dm7, C, Fm6, C, Dm7

DO YOU WANNA DANCE?

Chords used in this composition



ROBERT FREEMAN

Moderate rock

Piano introduction in F major, 4/4 time. The music starts with a moderate rock tempo. The left hand plays a steady eighth-note bass line, while the right hand plays a melody of eighth and sixteenth notes. Dynamics include *mf* (mezzo-forte) and *ff* (fortissimo). The piece ends with a final chord marked with an accent (^).

Voice

1. Do you wan - na dance — and hold my hand? —
 2. wan - na dance un - der the moon - light?

Chords: F, C7

The vocal melody is accompanied by piano chords. The piano part features a steady eighth-note bass line and chords in the right hand. Dynamics include *p* (piano).

Tell me, ba - by, I'm your lov - ing man. — Oh, —
 Kiss me, ba - by, all through the night. — Oh, —

Chords: F, C7

The vocal melody continues with piano accompaniment. The piano part maintains the eighth-note bass line and provides harmonic support with chords. Dynamics include *p* (piano).

ba - by, — Do you wan - na dance? —
 ba - by, — Do you wan - na dance? —

Chords: F, C7, F

The final section of the song features the vocal melody and piano accompaniment. The piano part continues with the eighth-note bass line and chords. Dynamics include *p* (piano).

C7 F C7

Do you wan - na dance un - der the moon - light?
Do you wan - na dance un - der the moon - light?

F C7 F

Hold me, ba - by, all through the night, Oh, ba - by,
Squeeze me, squeeze me, all through the night, Oh, ba - by,

C7 F C7

Do you wan - na dance? Oh,
Do you wan - na dance? Oh,

Chorus:

F C7

Do you, do you, do you, DO YOU WAN - NA DANCE? Oh,

Paulie

F C7

Do you, do you, do you, DO YOU WAN - NA DANCE? Oh,

F C7

Do you, do you, do you, do you, DO YOU WAN - NA

F C7

DANCE?

1.

mf cresc. poco a poco

molto cresc.

2. Do you

f *ff*

R. H.

2.

F C7

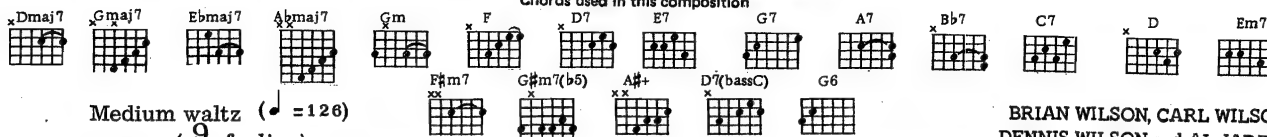
Do you, do you, do you, DO YOU WAN - NA DANCE? Oh,

f

Repeat till fadeout.

FRIENDS

Chords used in this composition



Medium waltz (♩ = 126)

(9 feeling)

BRIAN WILSON, CARL WILSON,
DENNIS WILSON and AL JARDINE

1. We've been FRIENDS now for so man - y years, We've been to -
3. You told me when my girl was un - true, I loaned you

mf

Dmaj7 Gmaj7 Dmaj7 Gmaj7 Ebmaj7

geth - er through the good times and the tears. Turned each oth - er on to the good things that
mon - ey when the funds weren't too cool. I talked your folks out of mak - ing you

Abmaj7 Ebmaj7 Abmaj7 Gm F Gm

life has to give.
cut off your hair.

cresc.

F A D7 Ped. E7 G7 A7 Bb7 C7

2. We drift a - part for a lit - tle bit of a spell, One

ff *mf*

D Dmaj7 Gmaj7 Dmaj7 Gmaj7

night I get a call and I know that you're well. And days I was down you would

E♭maj7 A♭maj7 E♭maj7 A♭maj7 Gm F

help me get out of my hole.

Gm F A D7 Ped. E7

(Ah)

G7 A7 B♭7 C7 D7 Em7 Bm

Let's be

Em7 A7 D F♯m7 G G♯m7(b5)

FRIENDS, Let's be FRIENDS, Let's be FRIENDS.

D(Bass A) A♯+ Bm7 D7(Bass C) Gmaj7 G6

D.C. al Coda

A6 A7

CODA

4. We've been — FRIENDS now for

mf

Dmaj7 Gmaj7

so man - y — years, We've been to - geth - er through the good times and the tears.

Dmaj7 Gmaj7 Ebmaj7 Abmaj7 Ebmaj7 Abmaj7

Dim - dip - a - lee, dim - dip - a - lie, Dim - dip - a - loo dim - de - i - o.

Gm F Gm F A

cresc.

ff

D7 E7 G7 A7 Bb7 C7 D

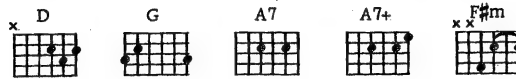
Ped.

mf

D C Bb A G E D

FUN, FUN, FUN

Chords used in this composition

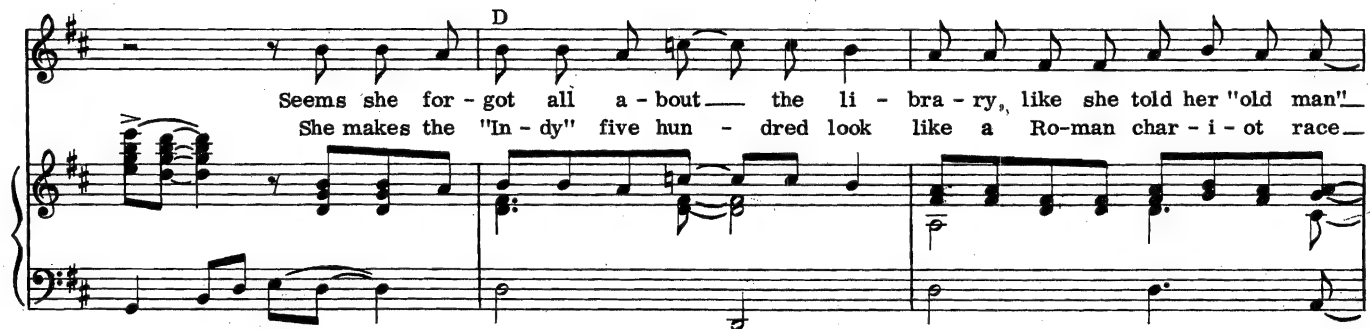
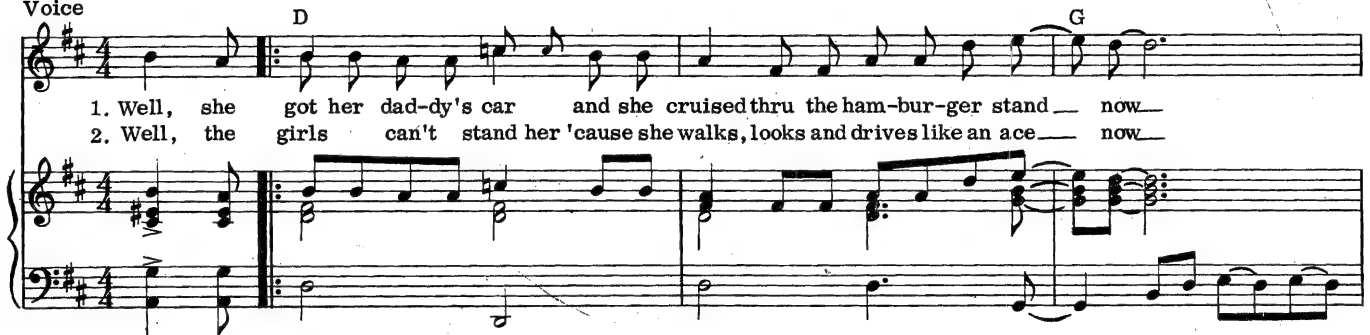


Bright rock-boogie beat

BRIAN WILSON
and MIKE LOVE



Voice



G D F#m

cruis-in' just as fast as she can__ now__
leads 'em on a wild - goose chase__ now__

And she'll have FUN, FUN, FUN, till her

G A7 D G

1. D A7 A7+ 2. D A7

dad - dy takes the "T-Bird" a - way_____ 2. Well, the

D G D A7

(3rd Verse) D G

A-well, you knew all a - long__ that your dad was get - tin' wise to you__ Now__

D

And since he took your set of keys, you've been think-in' that your fun is all thru—

A7

now—

A7+ D

But you can come a-long with me, 'cause we

G

got - ta lot - ta things to do— now—

And you'll have

D F#m G A7 D G

FUN, FUN, FUN, now that dad-dy took the "T-Bird" a-way—

And you'll have

1. D A7+

2. D E7 A D G7

And you'll have FUN, FUN, FUN, now that dad-dy took the "T-Bird" a-way.—

Keep repeating until fade-out

on a sum-mer day. As the sun dips out of sight,

Cm7 F9 Fm7 Bb7 Eb Cm Fm7 Bb

cou- ples on the beach at night, The girls — on the beach and

E C#7 F#m7 Am6 Fmaj7 Dm

all — with - in reach, and with the boys to - night, Girls on the

Fmaj7 Dm Bb B7

beach. — Girls_ on the beach, girls_ on the beach. Repeat and Fade

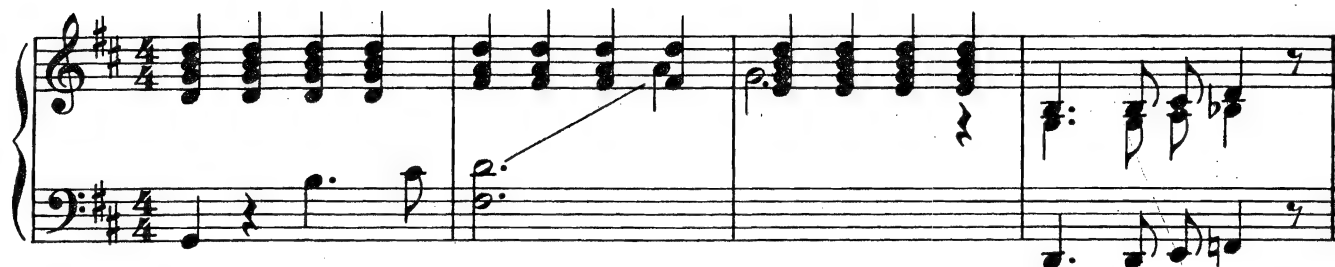
E C#m A Fmaj7 E G#m C#m7 F#9

GOD ONLY KNOWS

Chords used in this composition



BRIAN WILSON
and TONY ASHER



I may not al-ways love you But long as there are stars a-bove you
If you should ev-er leave me Oh life would still go on be-lieve me

Musical notation for the first verse. The melody is in the right hand, and the bass line is in the left hand. The first measure features a C major chord, and the second measure features an E minor chord. The melody starts with a quarter note D, followed by a quarter note E, and then a quarter note F#.

You'll nev-er need to doubt it — I'll make you so sure a-bout it
The world could show no-thing to me — So what good would liv-ing do me

Musical notation for the second verse. The melody is in the right hand, and the bass line is in the left hand. The first measure features a D major chord, and the second measure features a G minor 6 chord. The melody starts with a quarter note D, followed by a quarter note E, and then a quarter note F#.

1

God on-ly knows what I'd be with-out — you.
 God on-ly knows what I'd be with-out — you.

G D Em7 D

2

Repeat and fade

God on-ly knows — what I'd be with-out —

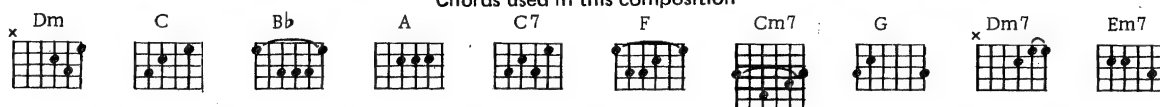
D G D

God on-ly knows what I'd be with-out — God on-ly knows you.

Em7 D G

GOOD VIBRATIONS

Chords used in this composition



Moderato
VERSE

BRIAN WILSON
and MIKE LOVE

I, ——— Close my eyes, I love the col-our-ful clothes she wears, —
She's some - how clo - ser now, —

(sempre simile)

Dm C

And the way the sun - light plays up - on her
Soft - ly smile, I know she must be

Bb

hair. ——— I ——— hear the sound of a
kind. ——— Then ——— I look

A Dm

gen - tle word, On the wind that lifts her
in her eyes, She goes with me to a

C Bb

per - fume through the air.
blos - som world.

A C7

CHORUS

I'm pick-ing up GOOD VI-BRA-TIONS, She's giv-ing me ex-ci-ta-tions.

F Cm7 F Cm7 F Cm7 F Cm7

I'm pick-ing up GOOD VI-BRA-TIONS, She's giv-ing me ex-ci-ta-tions.

F Cm7 F Cm7 F Cm7 F Cm7

I'm pick-ing up GOOD VI-BRA-TIONS, She's giv-ing me ex-ci-ta-tions.

G Dm7 G Dm7 G Dm7 G Dm7

This system contains the first four measures of the song. The vocal melody is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are written below the vocal line. The chords G and Dm7 are indicated below the piano part.

I'm pick-ing up GOOD VI-BRA-TIONS, She's giv-ing me ex-ci-ta-tions.

A Em7 A Em7 A Em7 A Em7

This system contains measures 5 through 8. A first ending bracket labeled '1' covers measures 7 and 8. The piano part features a steady eighth-note bass line. The chords A and Em7 are indicated below the piano part.

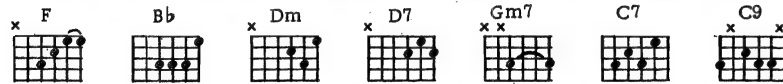
She's giv-ing me ex-ci-ta-tions, -ta-tions. —

A Em7 A Em7 A

This system contains measures 9 through 11. A second ending bracket labeled '2' covers measures 10 and 11. The piano part continues with the same bass line pattern. The chords A and Em7 are indicated below the piano part.

HELP ME RHONDA

Chords used in this composition



Medium rock

BRIAN WILSON



Voice:



F

Rhon - da you look so fine, And I
Rhon - da you caught my eye, And I'll

Dm D7 Gm7

know it would - n't take much time, For you to help me, Rhon - da,
give you lots of rea - sons why, You got - ta help me, Rhon - da,

C7 F

Help me get her out of my heart.
Help me get her out of my heart.

Fast Chorus: C7 F

HELP ME, RHON - DA! Help, HELP ME, RHON - DA! HELP ME, RHON - DA!

C7

Help, HELP ME, RHON - DA! HELP ME, RHON - DA! Help, HELP ME, RHON - DA!

F Bb

HELP ME, RHON - DA! Help, HELP ME, RHON - DA! HELP ME, RHON - DA!

F

Help, HELP ME, RHON - DA! HELP ME, RHON - DA! Help, HELP ME, RHON - DA!

Gm7 C9 1.F

HELP ME, RHON - DA! Yeah, get her out of my heart. — 2. She was

mf

3 3

2.F C7

HELP ME, RHON - DA!

f

F

Help, HELP ME, RHON - DA! HELP ME, RHON - DA! Help, HELP ME, RHON - DA!

Repeat till fadeout.

HERE TODAY

(Guitarists: Capo 3rd fret
and play chords in parenthesis)

Chords used in this composition



BRIAN WILSON
and TONY ASHER

It starts with just a lit-tle glance now Right a-way you're think-ing 'bout romance now
Right now you think that she's per-fec-tion This time is real-ly an ex-cep-tion

You know you ought to take it slow-er But you just can't wait to get to know her. A
Well you know I hate to be a down-er But I'm the guy she left be-fore you found her. Well

brand new love af-fair is such a beau-ti-ful thing But if
I'm not say-ing you won't have a good lov-in' girl But

you're not care-ful think a-bout the pain it can bring It makes you feel so bad. It makes your
I keep on re-mem-ber-ing things in a whirl She made me feel so bad. She made my

heart feel sad... It makes your days go wrong, It makes your nights so long... You've got to
heart feel sad... She made my days go wrong, And made my nights so long... You've got to

keep in mind love is here to-day, and it's gone
keep in mind love is here to-day, and it's gone

to-mor-row. It's here and gone so fast
to-mor-row. It's here and gone so fast

Love is here to-day, and it's gone

to-mor-row. It's here and gone so fast.

Chords: (Em) (B7) (G) Gm (C) (G) (Am) (G) (G7) (C) (Cm6) (G) (D11) (G) (G7) (C) (Cm6) Eb Bb Cm Bb Bb7 Eb Ebm6 Bb (D7) F11 Bb Bb7 Eb Ebm6 (G) (D11) (G) (G7) (C) D# + 1 Bb F11 Bb Bb7 Eb F# + F7 2 (D7) (D11) (G) (G7) (C) (Cm6) (G) (D11) (G) (G7) (C) (Cm6) F7 F11 Bb Bb7 Eb Ebm6 Bb F11 Bb Bb7 Eb Ebm6 (G) (D11) (G) (G7) (C) (D# +) (D7) (D7) (D11) (G) Bb F11 Bb Bb7 Eb F# + F7 F7 F11 Bb

I GET AROUND

Chords used in this composition

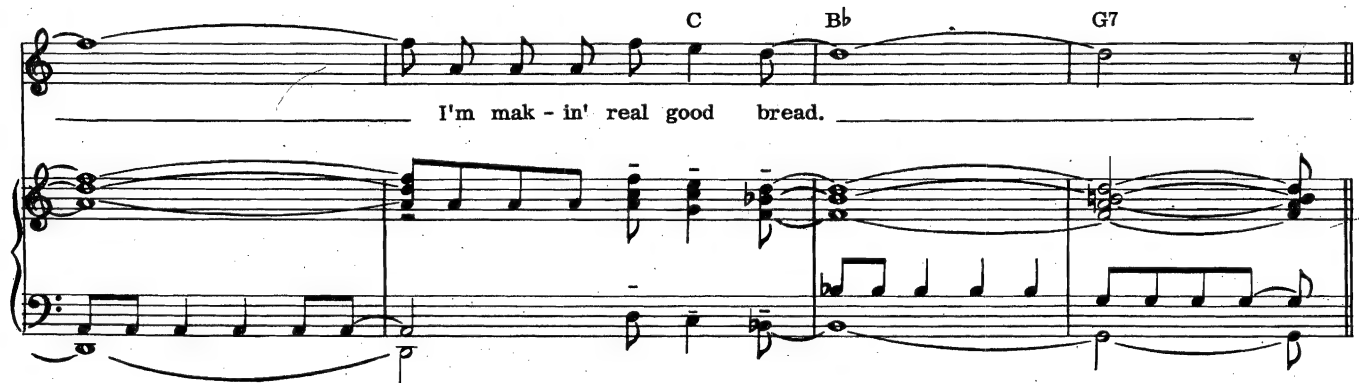


Medium bright rock beat

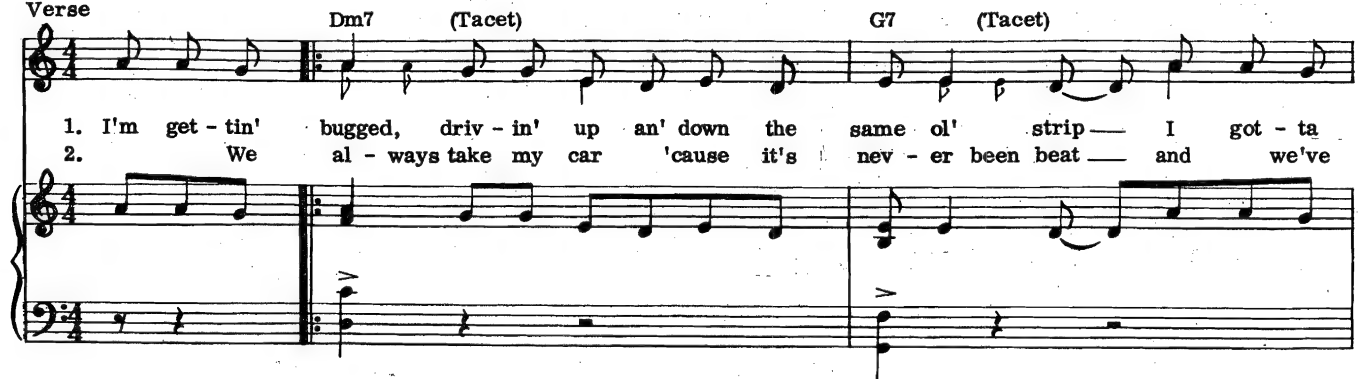
BRIAN WILSON



Chorus



Verse



Dm7 (tacet) G7 (tacet)

find a new place where the kids are hip — My
nev - er missed yet with the girls we meet — None of the

Dm7 (Tacet) G7 (tacet) Dm7 (tacet) G7 (tacet)

bud-dies and me — are get-tin' real well known, Yeah, the bad guys know us and they leave us a-lone-
guys go stead - y'cause it would-n't be right to leave your best girl home on a Sat - ur - day night

Chorus

C A7

I GET A - ROUND from town to town

Dm A Dm C Bb

I'm a real cool head I'm mak - in' real good bread.

1. G7 2. G7 C Am Repeat till fade-out

2. We (Spoken) I get around, etc.

CHORUS

He - roes and Vil - lains, Just see what you done —

D mi

done. —

G7

Dal Segno
al Coda

E mi7 A9 D mi

CODA

Vil-lains. —

My children were raised, you know they

Slower

C C#° G7 C D mi7

sud-den-ly rise,— They started slow long a - go, head to toe, healthy, wealthy and

C F C F C D mi7 G7

wise. ————— I

Slower and slower

C D mi7 C F C F C D mi7

been in this town — so long, so long to the ci - ty, I'm fit with the stuff ——— to

Colla voce

C E F F#° C F#°

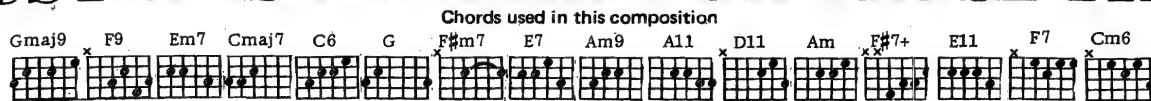
ride in the rough, — And sun-ny down snuff, I'm al - right by the He - roes and...

Repeat CHORUS
ad lib. and Fade

C F#° C F#° G7

I JUST WASN'T MADE FOR THESE TIMES

79



(Guitarists: Capo 3rd fret
and play chords in parenthesis)

BRIAN WILSON
and TONY ASHER

I keep look-ing for a place to be — where I can speak my mind.
Ev'-ry time I get the in-spi-ra-tion to go change things a-round.

I've been try-ing hard to find the peo-ple that
No one wants to help me look for pla-ces where

I won't leave be-hind — now They say I got brains but they
new things might be found — now Where can I turn — when my

ain't do-ing me no good — I wish they — could —
fair wea-ther friends drop out — what's it all a-bout —

Chords used in this composition: Gmaj9, F9, Em7, Cmaj7, C6, G, F#m7, E7, Am9, A11, D11, Am, F#7+, E11, F7, Cm6.

(Am9) (A11) (Am9) (A11) (Am9) (A11)

Each time things start to hap-pen a - gain — I think I got some-thing good

Cm9 C11 Cm9 C11 Cm9 C11

(Am9) (A11) (D11) (Am9) (Am)

go-ing for my-self but what goes wrong Some-times I feel

Cm9 C11 F11 Cm9 Cm

(D11) (D7) (Am9) (A11) (D11) (D7)

ve - ry sad — Some-times I feel ve - ry sad —

F11 F7 Cm9 Cm F11 F7

(Am9) (A11) (D11) (D7) (Cma7) (G#7+) (E11) (E7)

Some-times I feel ve-ry sad —

Cm9 Cm F11 F7 Ebma7 A+7 G11 G7

(Am9) (A11) (Am9) (D11) 1 (Gma9) (Em7)

I guess I just was-n't made for these times—

Cm9 C11 Cm9 F11 Bbma9 Gm7

2 (Gma9) (Em7) (Am9) (A11) (Am9) (Am7)

I guess I just was-n't made for these times

Bbma9 Gm7 Cm9 C11 Cm9 Cm7

(Am9) (A11) (Am9) (Am7) (Am9) (A11) (F7) (E7)

I guess I just was-n't made for these times— I guess I just was-n't made for these times

Cm9 C11 Cm9 Cm7 Cm9 C11 Ab13 G7

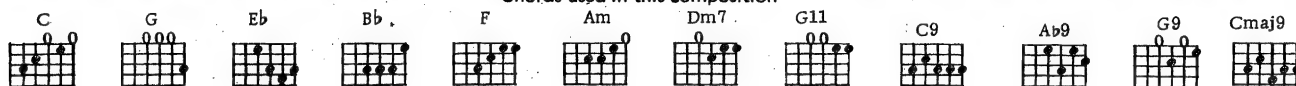
(Cm6) (D11) (G)

I guess I just was-n't made for these times. —

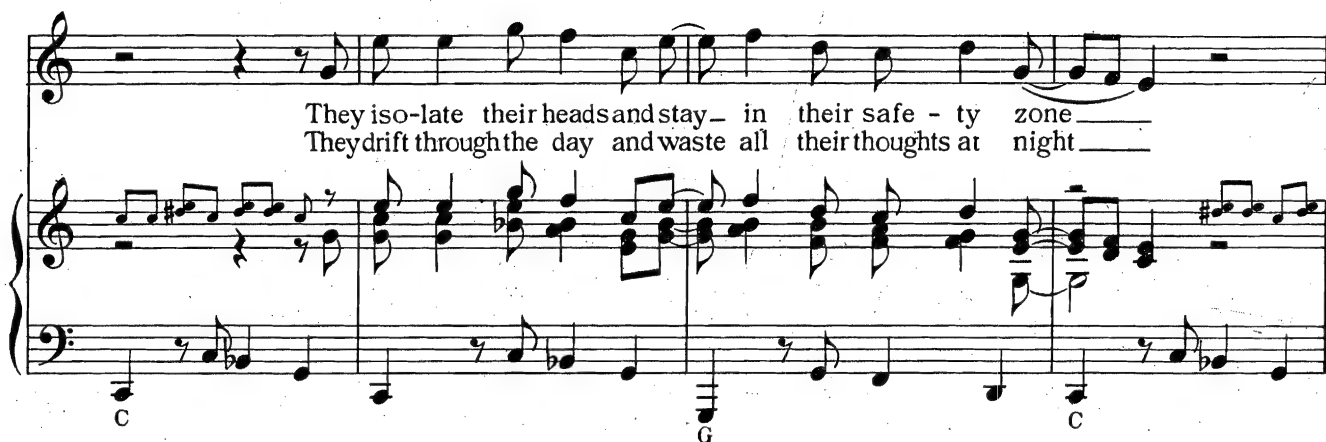
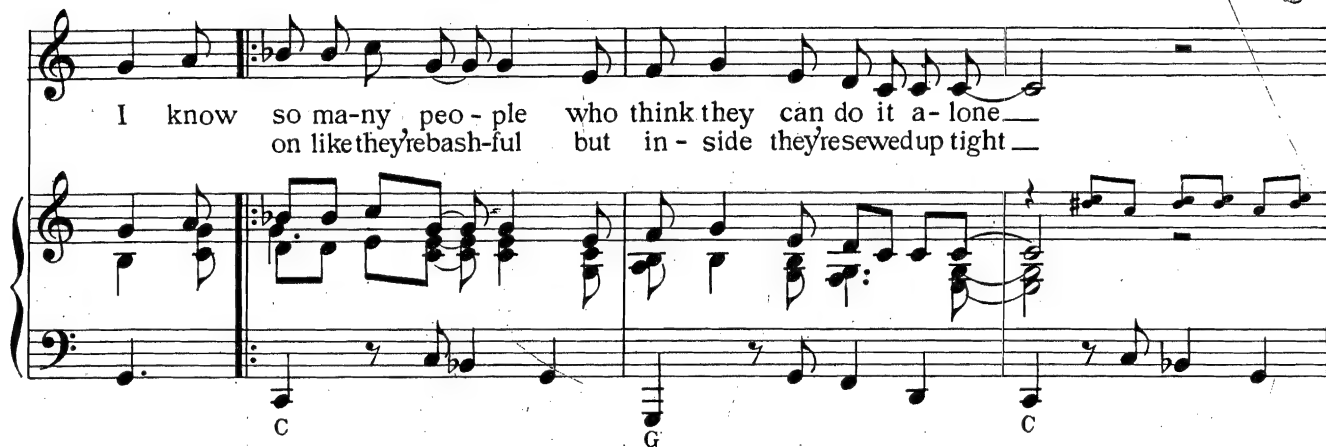
Ebm6 F11 Bb

I KNOW THERE'S AN ANSWER

Chords used in this composition



BRIAN WILSON
and TONY ASHER



say that won't make them de - fen - sive
way that their days could be bet - ter

B \flat C F

I know there's an ans - wer I know now but

C Am C

I had to find it by my - self. They come

Am Dm7 G11

2

G11 C9 Ab9 G9 Ab9 G9 Cma9

I'M WAITING FOR THE DAY

(Guitarists: Capo 3rd fret
and play chords in parenthesis)

Chords used in this composition



BRIAN WILSON
and TONY ASHER



(D) (Em)

I came a - long when he broke your heart That's when you need-ed some one.
I kissed your lips when your face looked sad It made me think a - bout you.

F Gm

(A) (D)

To help for - get a - bout him I gave you love with a
And that you still loved him so But pret - ty soon I made

C F

(Em)

brand new start That's what you need-ed the most To set your
you feel glad That you be - long-ed to me Your love be -

Gm

(A) (F#m)

bro - ken heart free I know you cried and
- gan to show He hurt you then but

C Am

(Bm) (G)

you felt blue But when I could I came
that's all gone I guess I'm saying you're the

Dm Bb

(Gm) (F#m) (Bm7) (Em7)

— straight to you I'm wait - ing for the day when you can
— on - ly one I'm wait - ing for the day when you can

Bbm Am Dm7 Gm7

(A) 1 (D)

love — a - gain.
love — a -

C F

2 (D) (G) (Bm7) (E9b5) (D7) (E7) (Ema7 add 6) (Bb) (Gm6) (Bb7)

- gain.

F Bb Dm7 G^{b5} F7 G7 add 6 Gma7 Db Bbm6 Db7

(D)

You did - n't

F

(D) *Repeat and fade*

think that I could sit a-round and let you — go — You did-n't

F

IN MY ROOM

Chords used in this composition



BRIAN WILSON
and GARY USHER



There's a room where I can go and tell my se - cret's
In this world I lock out all my wor - ries and my

The first system of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The piano part consists of eighth-note chords. Chord labels 'C' and 'Bb' are placed below the piano part at the end of the first and third measures respectively.

to cares In my room In my

The second system continues the vocal melody and piano accompaniment. Chord labels 'Dm7', 'Bb', 'G', and 'G7' are placed below the piano part at the end of the second, third, fourth, and fifth measures respectively.

1 2

room. In my room. room. In my

room. Do my dream - ing And my schem - ing

lie a - wake and pray Do my cry - ing

And my sigh - ing Laugh at yes - ter - day

C Bb C C Bb C Am G Am G C Am G Dm7 G7

Now it's dark and I'm a - lone but I won't be a -

C Bb

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one flat (Bb). The piano accompaniment is in bass clef. The first staff has a common time signature 'C'. The second staff has a Bb time signature. The lyrics are 'Now it's dark and I'm a - lone but I won't be a -'.

- fraid In my room In my

Dm7 Bb G

This system contains the third and fourth staves of music. The vocal line continues with the lyrics '- fraid In my room In my'. The piano accompaniment continues with the same melody. The third staff has a Dm7 time signature, the fourth staff has a Bb time signature, and the fifth staff has a G time signature.

room. In my room In my room. In my

C Bb C Bb C Bb

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics 'room. In my room In my room. In my'. The piano accompaniment continues with the same melody. The fifth staff has a C time signature, the sixth staff has a Bb time signature, the seventh staff has a C time signature, the eighth staff has a Bb time signature, the ninth staff has a C time signature, and the tenth staff has a Bb time signature.

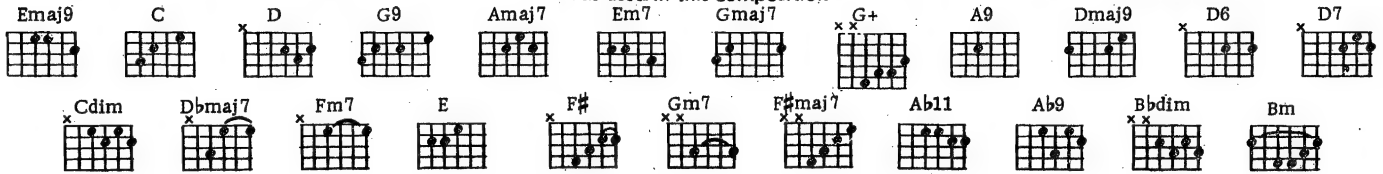
room In my room In my room.

C Bb C Bb C

This system contains the eleventh and twelfth staves of music. The vocal line continues with the lyrics 'room In my room In my room.'. The piano accompaniment continues with the same melody. The eleventh staff has a C time signature, the twelfth staff has a Bb time signature, the thirteenth staff has a C time signature, the fourteenth staff has a Bb time signature, the fifteenth staff has a C time signature, and the sixteenth staff has a C time signature.

LET'S GO AWAY FOR A WHILE

Chords used in this composition



(Guitarists: Capo 1st fret
and play chords in parenthesis)

BRIAN WILSON
and TONY ASHER

System 1: (Ema9) (C) (D) (G9)
Fma9 D (Fbass) Eb (Fbass) Ab9

System 2: (Ama7) (Em7) (Gma7) G+ (A9) (Dma9) (D6)
Bbma7 Fm7 (Bbbass) Abma7 (Bbbass) Ab+ma7 (Bbbass) Bb9 Ebma9 Eb6

System 3: (D7) (Dma9) 1 (Gma7) 2 (Gma7) Bb° (Bm) (C9)
Eb9 Ebma9 Abma7 Abma7 B° Cm C#°

System 4: (Dbma7) (Fm7)
Dma7 F#m7

First system of piano music. The right hand features a melodic line with a slur over the first four measures. Chords are indicated above the staff: (E), (Fm7), (E), and (Fm7). The left hand plays a bass line with eighth notes. Chords are indicated below the staff: F, F#m7, F, and F#m7.

Second system of piano music. The right hand has a melodic line with a slur over the first four measures. Chords are indicated above the staff: (F#), (F#m), (Dbma7), and (Gm7). The left hand plays a bass line with eighth notes. Chords are indicated below the staff: G, Gm, Dma7, and G#m7. A dynamic marking of *f* is present at the beginning of the system.

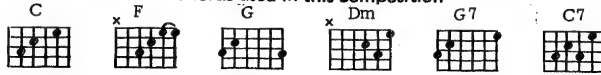
Third system of piano music. The right hand features a melodic line with a slur over the first four measures. Chords are indicated above the staff: (F#ma7) and (Ab11). The left hand plays a bass line with eighth notes. Chords are indicated below the staff: Gma7 and A11. A dynamic marking of *mf* is present at the beginning of the system.

Fourth system of piano music. The right hand features a melodic line with a slur over the first four measures. Chords are indicated above the staff: (F#ma7) and (Ab11). The left hand plays a bass line with eighth notes. Chords are indicated below the staff: Gma7 and A11.

Fifth system of piano music. The right hand features a melodic line with a slur over the first four measures. Chords are indicated above the staff: 1 (Ab9), 2 (Ab9), and (Dbma7). The left hand plays a bass line with eighth notes. Chords are indicated below the staff: A9, A9, and Dma7. A dynamic marking of *mp* is present at the beginning of the system.

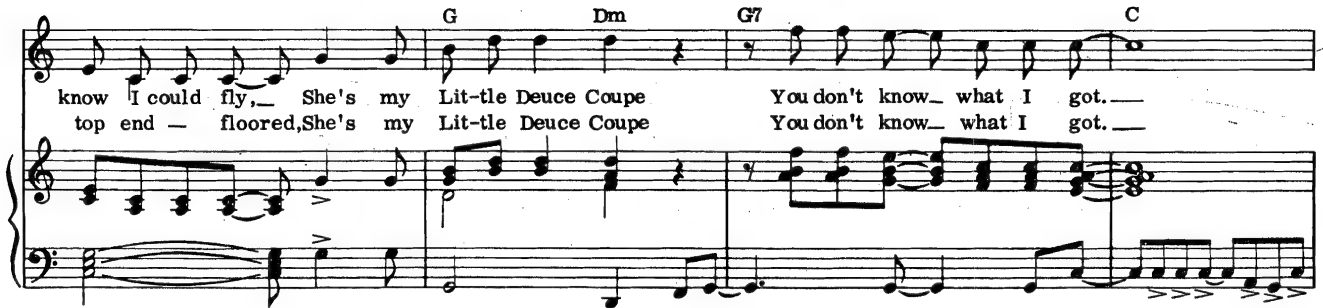
LITTLE DEUCE COUPE

Chords used in this composition



BRIAN WILSON
and ROGER CHRISTIAN

Medium rock beat



C F

purrs like a kit-ten till the lake pipes roar, And if that ain't e-nough to make you flip your wig, There's

D7 G7 C

one more thing, I've got the pink slip, Dad-dy! And com-in' off the line, when the lights turn green, She

F

blows 'em out-ta the wa-ter like you've nev-er seen, I get pushed out of shape, And it's hard to steer, When

C G Dm G7

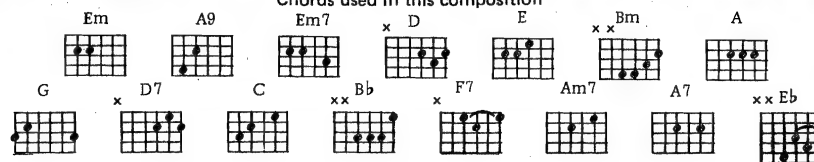
I get rub-ber in- a all four gears, She's my Lit-tle Deuce Coupe, You don't know, what I've got!

1. C C7 2. C C11

She's got a

LITTLE GIRL I ONCE KNEW

Chords used in this composition



Moderato (with a strong beat)

BRIAN WILSON

We met when she was young-er, Then I had no eyes for her, A few years went
 by and I saw her Now I'm gon-na try for her. Look out!
 She's not the lit-tle girl I once knew, She's not the lit-tle girl I once knew,
 She's not the lit-tle girl I once knew, She's not the lit-tle girl I once knew. How could I

ev-er have known that She'd be what she is to-day Look at how her

A9 Em A7 D

boy friend holds her, I'll be mov-ing in one day Split man!

E Bm E A

Spoken

She's not the lit-tle girl I once knew, She's not the

D G D7 G

lit-tle girl I once knew, She's not the lit-tle girl I once knew, She's not the lit-tle girl I once knew,

C Bb F7 Bb Am7 D7

G C

La doo day pow pow pow pow La doo day

G C G7

pow pow pow pow La doo day pow pow pow She's not the lit-tle girl I once knew,

C Bb F7

She's not the lit-tle girl I once knew, She's not the lit-tle girl I once knew, She's not the

Bb Eb Bb F7 Bb

lit-tle girl I once knew. She's not the

Am7 D7 G A Em C G

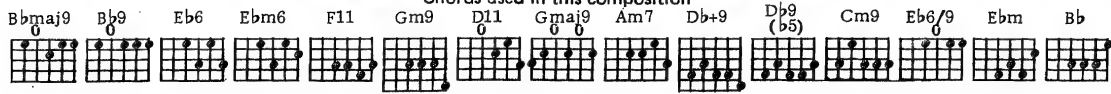
Repeat and fade

lit-tle girl I once knew, She's not the lit-tle girl I once knew; She's not the

D G C G

PET SOUNDS

Chords used in this composition



BRIAN WILSON
and TONY ASHER

mp

Bbmaj9 Bb9 Bbmaj9 Bb9

mf

Bbmaj9 Bb9 Bbmaj9 Bb9 Eb6 Ebm6 F11

Bbmaj9 Bb9 Bbmaj9 Bb9 Eb6 Ebm6 F11

Gm9 F11 D11 Gbmaj9 Am7

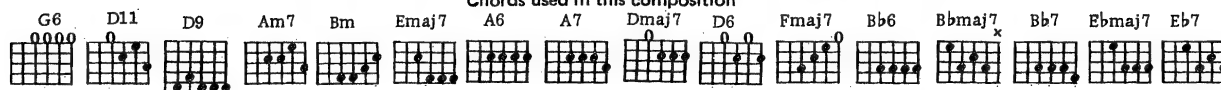
Gbmaj9 Db+9 Db9 Cm9 Eb6/9

1 2 3 3

Ebm Bb

THAT'S NOT ME

Chords used in this composition



BRIAN WILSON
and TONY ASHER

I had to prove that I could make it a-lone now But that's not me
folks when I wrote and told them what I was up to said that's not me

G6 D11

I wan-ted to show how in-de-pen-dent I'd grown now But
I went through all kinds of chang-es, took a look at my-self and said

D9 G6

that's not me I could try to be big in the eyes of the world What
that's not me I missed my pal in the pla-ces I've gone And

D11 D9 Am7 D9

mat-ters to me is what I could be to just one girl
ev-e-ry night as I lay there alone I would dream

Am7 D9 Bm

I'm a lit-tle bit scared 'cause I
I once had a dream so I

Em7 A6 Ema7

have-n't been home in a long time — You need my love and I know
packed up and split for the ci - ty —

A6 Ema7 A6 Ama7

— that I left at the wrong time. My

A7 Dma7 D6 Dma7

I soon found out that my lone-ly life was-n't so pret - ty

A6 Fma7 Bb6 Fma7

I'm glad I — went, Now I'm that — much more sure that we're rea-

Bb6 Bbma7 Bb7

dy — do — I once had a dream so I —

Ebma7 Eb7 Ema7

Repeat and fade

— packed up and split for the ci - ty I

A6 Ema7 A6

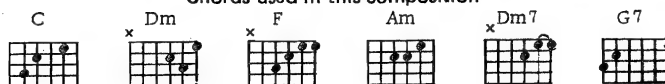
soon found out that my lone-ly life was-n't so pret - ty I

Ema7 A6 Ema7 A6

WENDY

Chords used in this composition

(Guitarists: Capo 3rd fret
and play chords in parenthesis)



BRIAN WILSON



(C) (Dm) (C)

Wen - dy, _____ Wen - dy, what went wrong ? _____ Oh, so
 Wen - dy, _____ Wendy, don't lose your head. _____ Lose your
 Wen - dy, _____ I wouldn't hurt you like that. _____ No, no,

p mf

Eb Fm Eb

(F) (C) (Am 7) (Dm7)

wrong. _____ We went to - ge - ther for so long. _____
 head. _____ Wen - dy, _____ don't believe a word he said. _____
 no. _____ I thought we had our love down pat. _____

Ab Eb Cm Fm

(G 7) (C)

3 _____ I ne - ver thought a
 _____ I can't picture
 Guess I was wrong. _____ The farthest thing _____

Bb7 Eb

(Am) (C) (F)

guy could cry, Till you made it with an other guy, Oh,
 you with him, His future looks awful dim, Oh,
 from my mind, Was the day that I'd wake up to find My

Cm Eb Ab

(C) (Dm) (C) 1, 2

Wen - dy, Wendy left me alone. Hurts so
 Wen - dy, Wendy left me alone. Hurts so
 Wen - dy, Wendy left me alone.

Eb Fm Eb

(F) 3 (C)

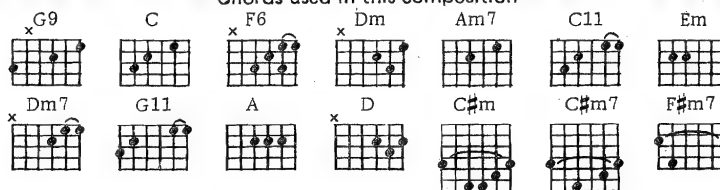
bad.
 bad.

ff

Ab Eb

WOULDN'T IT BE NICE

Chords used in this composition



BRIAN WILSON
and TONY ASHER



Would-n't it be nice if we were old - er_ Then we wouldn't have to wait so_
nice if we could wake_ up_ In_ the morn-ing when the day_ is_

G9 C F6

long_ And wouldn't it be nice to live to - ge - ther_ In_ the kind of
new_ And af - ter that to spend the day to - ge - ther_ Hold_ each oth - er

Dm G9 C

world where we'd be - long — Though it's gon-na make it that much bet - ter —
close the whole night through — The hap - py times to - geth - er we'd been spend - ing —

F#8 Dm G9 Am7 C#11

When we can say good-night and stay to - geth - er — Would-n't it be
I wish that ev'-ry kiss was nev - er end - ing —

Am Em Dm7 G9

Oh would-n't it — be nice — Well may-be if — we

G9 G#11 C A

think and wish and hope and pray it might come true — Ba-by then — there

D C#m F#m7 A

would-n't be a sin- gle thing we could-n't do _____ We_ could be mar-

D C#m F#m7

- ried _____ and then we'd be hap - py _____ Oh would-n't it _ be-

C#m7 F#m7 C#m7 G9 G11

nice. _____

C

You know it seems the more we

C Am

talk a - bout it — If on - ly makes it worse to live with - out —

C#11 Am Em

This system contains the first three measures of the piece. The vocal line begins with a half note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, eighth notes D5 and E5, and finally a half note D5. The piano accompaniment features a complex texture with chords and moving lines in both hands. Chord labels C#11, Am, and Em are positioned below the piano part.

— it — But let's talk a - bout — it —

Dm7 Em Dm7

This system contains measures four through six. The vocal line has a half note G4, a quarter rest, eighth notes A4 and B4, a quarter note C5, a quarter rest, eighth notes D5 and E5, and a half note D5. The piano accompaniment continues with similar textures, including triplets in the right hand. Chord labels Dm7, Em, and Dm7 are positioned below the piano part.

Oh would-n't it — be — nice. —

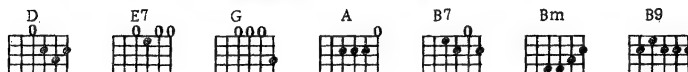
G# G#11 C

This system contains measures seven through nine. The vocal line starts with a half note G4, a quarter rest, eighth notes A4 and B4, a quarter note C5, a quarter rest, eighth notes D5 and E5, and a half note D5. The piano accompaniment concludes the piece with sustained chords. Chord labels G#, G#11, and C are positioned below the piano part.

WIND CHIMES

117

Chords used in this composition



BRIAN WILSON

Hang-ing down late from my win - dow those are my Wind Chimes, Wind Chimes
af - ter - noon you're hung up on

In the Though it's hard I try not to

look at my Wind Chimes. — Now and then a tear rolls

off my cheek. — On the warm breeze the lit - tle bells tink - lin',

Tacet

Wind Chimes, Wind Chimes. Close your eyes and lean back,

E7 G Bm

lis - ten to Wind Chimes, Wind Chimes. It's so peace - ful,

E7 G E7 A

close to a lull - a - by, ——— Oh, Wind Chimes

D A B9 D

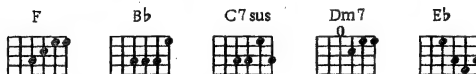
ting-a - ling. Whis-p'r'in' winds send my Wind Chimes a tink- l- in'. ———

A7 Bm E7 A7 D

WITH ME TONIGHT

119

Chords used in this composition



BRIAN WILSON

On and on she could - n't be - do - da, On and on she

could - n't be - do. On and on she could - n't be - do - da,

On and on she could - n't be - do. On and on she

could - n't be - do - da, On and on she could - n't be - do.

mf

F

Bb

F

With me to - night, I know you're with me to - night. — You're

F C7sus F Dm7

with me to - night, I know you're with me to - night. — I'm sure you're

Bb Eb Bb

1

with me to - night, I'm sure you're with me to - night. —

F C7sus F Dm7

2

with me to - night —

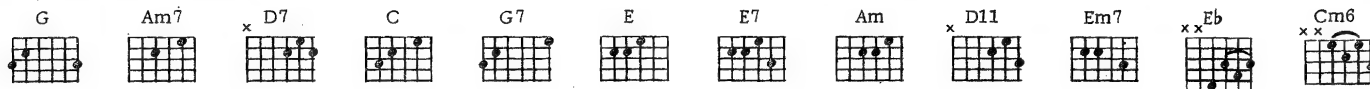
F

YOU STILL BELIEVE IN ME

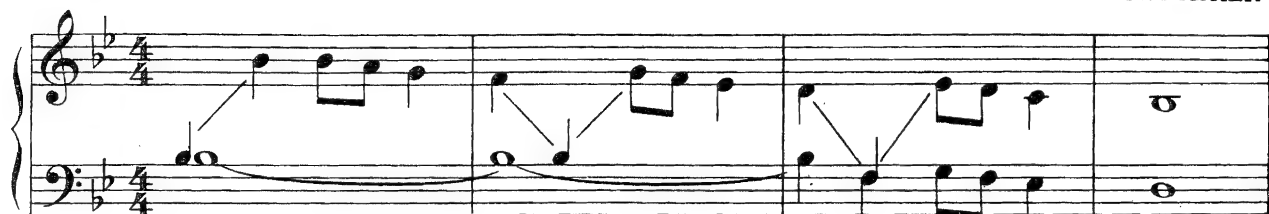
121

(Guitarists: Capo 3rd fret
and play chords in parenthesis)

Chords used in this composition



BRIAN WILSON
and TONY ASHER



(G) (Am7) (D7) (G) (Am7) (D7) (G) (Am7) (D7) (G) (Am7) (D7)

I know per-fect-ly well_ I'm not where I should be I've been ve-ry a-ware_
I try hard to be more_what you want me to be But I can't helpowI act_

Bb Cm7 F7 Bb Cm7 F7 Bb Cm7 F7 Bb Cm7 F7

(G) (Am7) (D7) (G) (Am7) (D7) (C) (G7) (C) (G7)

_ you've been pa-tient with me Ev'-ry time we break up you bring back your
_ when you're not here with me I try hard to be strong but some-times I

Bb Cm7 F7 Bb Cm7 F7 Eb Bb7 Eb Bb7

(E) (F7) (Am) (Am7)

love to me And af-ter all I've done to you how can it be you
 blame my-self And af-ter all I've pro-mised you so faith-ful-ly you

G G7 Cm Cm7

(G) (D11) (Em7) 1 (Eb) 2 (Eb) (Cm6)

still be - lieve in me. me. I wan-na
 still be - lieve in

Bb F11 Gm7 (Gb) (Gb) Ebm6

(G) (Am7) (D7) (G) (Am7) (D7) (G) (Am7) (D7) (G) (Am7) (D7)

cry.

Bb Cm7 F7 Bb Cm7 F7 Bb Cm7 F7 Bb Cm7 F7

(G) (C) (G) (C) (G) (C) (G)

I.

Bb Eb Bb Eb Bb Eb Bb

YOU'RE SO GOOD TO ME

(Guitarists: Capo 3rd fret
and play chords in parenthesis)

Chords used in this composition



BRIAN WILSON

(D)

You're kin - da small and you're such a doll, I'm glad -
know your eyes are not on the guys, when we're

Chord: Eb

(E) (A7)

— you're mine — You're so good to me —
— a - part — You're so true to me —

Chords: F, Bb7

(D)

— How come you are — You
— How come you are — And

Chord: Eb

(D)

— take my hand and you — un - der - stand when I —
 — ev' - ry night you hold — me so tight when I —

E♭

(E) (A7)

— get in a bad — mood You're so good — to me —
 — kiss you good-bye You're so good — to me —

F B♭7

(Gmaj7) (G6) (A) (A6)

— And I love — it love — it.
 — And I love — it love — it.

Abmaj7 Ab6 B♭ B♭6

♩ (D)

La la la la la la la la la la la la la la la la —
 You're my ba -

E♭

(Em)

La la la la la la la la la la la la la la la la la la
 - by oh yeah Don't mean may -

Fm

(D)

La la la la la la la la la la la la la la la la la la
 - be oh yeah

Eb

1 (A11) (A7)

La la la la la la la la la la la la la la la la la la
 I

Bb11 Bb7

2 (A11) (A7) *D. % and fade*

La la la la la la la la la la la la la la la la la la.

Bb11 Bb7